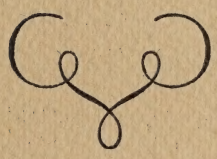
MASTERPIECES OF ETCHING AND ENGRAVING

PRICED

The Distinguished Collection

of the Late

JOSEPH H. SEAMAN



Public Auction Sale

December 1 and 2 at 8 p. m.

PARKE-BERNET GALLERIES · INC

30 East 57 Street · New York

1948

SALE NUMBER 1015

FREE PUBLIC EXHIBITION

From Friday, November 19, *to Time of Sale*
Weekdays from 9:30 *to* 5
Closed Sunday and Thanksgiving Day

PUBLIC AUCTION SALE

Wednesday and Thursday Evenings
December 1 *and* 2 *at* 8 *p. m.*

EXHIBITION AND SALE AT THE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

PLAZA 3-7573

* * *

Sales Conducted by

H. H. PARKE ⁊ L. J. MARION

A. N. BADE ⁊ H. E. RUSSELL, JR.

A. NISBET *and* C. J. DUVEEN, JR.

1948

[NUMBER 177]

NYM402-P1611

MASTERPIECES OF
Etching and Engraving

COLLECTION OF THE LATE

JOSEPH H. SEAMAN

NEW YORK

Embracing the Finest Works of

DURER · REMBRANDT · VAN DYCK
MERYON · WHISTLER · HADEN
BONE · CAMERON · McBEY

Each Represented by Their Rarest
and Most Important Plates

Public Auction Sale
December 1 and 2 at 8 p.m.

PARKE-BERNET GALLERIES · INC
NEW YORK · 1948

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL · TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

PRICED CATALOGUES

A priced copy of this catalogue may be
obtained for one dollar for each
session of the sale plus
the cost of the
catalogue

PRINTED IN THE U.S.A.

NOTICE

Due to an oversight the title-page of the catalogue of the distinguished collection of etchings formed by the late Joseph H. Seaman failed to carry the information that the collection is sold by order of the present owner, Joseph H. Seaman, Jr.

PARKE-BERNET GALLERIES, INC

FOREWORD

IT is difficult to cite for special note individual prints in a collection of this quality since all are the finest impressions obtainable. Over a period of about twenty years Mr Seaman had the invaluable advice of Mr M. A. Macdonald and Mr Arthur H. Harlow in his selection of the finest proofs in that great era of print collecting. As a result, the words 'fine,' 'very fine' and 'superb' appear with almost monotonous frequency in the following pages.

The famous Rembrandt *Hundred Guilder Print,* from the Mary J. Morgan collection, was shown at the distinguished exhibition of Rembrandts in the Morgan Library in 1931, and is perhaps the finest one available for sale today. There is also a superb impression of *The Three Trees,* Rembrandt's most beautiful landscape. The largest and possibly the most elaborate of Dürer's prints, *St. Eustace,* is represented by an impression of superlative quality, with the rich 'blue black' in the shadows. A group of Meryon's Paris views on green paper; Whistler's rare and much sought figure subject *Weary;* and McBey's masterpiece, *Dawn: The Camel Patrol Setting Out,* are other notable items. These great prints set the standard for condition which prevails throughout this magnificent collection.

PARKE-BERNET GALLERIES, INC

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. All bids are to be PER LOT as numbered in the catalogue, unless otherwise announced by the auctioneer at the time of sale.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.

7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.

8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless purchased for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 20 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 2 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "for the Lot". The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales Conducted by

H. H. PARKE • L. J. MARION

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A. Nisbet *and* C. J. Duveen, Jr.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET • NEW YORK 22

Telephone PLaza 3-7573 *Cable* Parkgal

Hiram H. Parke • *President*

Arthur Swann *and* Leslie A. Hyam • *Vice-Presidents*

Louis J. Marion • *Assistant Vice-President*

Max Bartholet • *Secretary & Treasurer*

[NUMBER 4]

FIRST SESSION

Wednesday, December 1, 1948, at 8 p. m.

CATALOGUE NUMBERS 1 TO 139 INCLUSIVE

ALL of Mr Seaman's fine prints were framed. To facilitate examination, many of the more important prints were removed from the frames and freshly matted. Purchasers desiring the frames may obtain them by inquiry at the time of delivery.

AMERICAN ETCHERS

1. THREE ETCHINGS.
The Queensboro Bridge by Philip Kappel; Midsummer Day by duPeyron; The Soul of the Vine by Troy Kinney. All signed artist's proofs. Fine impressions, each limited. Framed.

ROBERT S. AUSTIN

Contemporary English engraver and etcher

2. THE PUPPET MASTER. *Engraving*
Dodgson no. 63. Fourth state of four. Proof signed in pencil. Fine impression. Edition limited to fifty proofs. Framed.

EDMUND BLAMPIED

Contemporary English etcher

3. NIGHT TIME, DIEPPE. *Etching*
Proof signed in pencil. Fine impression. Edition limited to one hundred proofs. Framed.

MUIRHEAD BONE

Contemporary Scottish engraver and master of drypoint

4. AYR PRISON. *Drypoint*
Dodgson no. 179. Only state. Proof signed in pencil. Superb impression on Japan paper.

An extremely rare and important print. Only forty-one impressions made.

"I hardly think it rash to place Ayr Prison already among the classics of etching".—CAMPBELL DODGSON

[See illustration]

5. SOMERSET HOUSE. *Drypoint*
Dodgson no. 185. First state of three. Proof signed in pencil. Very fine impression on Japan paper. Framed.

This is one of only twenty proofs in the first state. The complete edition was not over forty impressions in three states. Very rare.

85-

6. HAMPSTEAD HEATH. *Drypoint*
Dodgson no. 199. Seventh and final state. Proof signed in pencil. Fine impression on Japan paper. Edition limited to forty-six impressions in seven states. Framed.

140-

7. CULROSS ROOFS. *Drypoint*
Dodgson Supplement no. 252. Proof signed in pencil. Very fine impression on Japan paper. Edition limited to only forty-nine proofs in eight states. Framed.
A proof from the artist's personal collection.

110-

8. PICCADILLY CIRCUS. *Drypoint*
Dodgson Supplement no. 313. Proof signed in pencil. Very fine impression on Japan paper. Edition limited. Framed.

70-

9. CANAL AND BRIDGE OF SS. APOSTOLI, VENICE. *Drypoint*
Dodgson Supplement no. 330. Proof signed in pencil. Fine impression. Edition limited. Framed.

190-

10. JOSEPH CONRAD. *Drypoint*
Dodgson Supplement no. 336. Proof signed in pencil. Very fine impression on Japan paper. Limited. Framed.

65-

11. MANHATTAN EXCAVATIONS. *Drypoint*
Dodgson Supplement no. 338. Proof signed in pencil. Very fine impression on Japan paper. Edition limited. Framed.

70-

12. FROM THE ADELPHI. *Drypoint*
Subsequent to Dodgson. First state. Proof signed in pencil and additionally inscribed *"Very fine impression.—Muirhead Bone"*. Framed.
A beautifully printed early proof from the artist's personal collection. Very rare.

45-

13. EAST BLACHINGTON. *Drypoint*
Subsequent to Dodgson. Proof signed in pencil. Very fine impression. Edition limited. Framed.

120-

14. SAN FREDIANO IN CASTELLO, FLORENCE. *Drypoint*
Dodgson Supplement. Proof signed in pencil. Very fine impression on thin Japan paper. Edition limited. Framed.

15. CALLE PESCHERIA, VENICE. *Drypoint*
Subsequent to Dodgson. Proof of an early state before an additional figure on the right. Signed in pencil. Very fine impression. Edition limited. Framed.

16. DUNIMARLE. *Drypoint*
Subsequent to Dodgson. Proof signed in pencil and marked *unique* by the artist. Very fine impression on thin paper. Edition limited to twenty-nine proofs. Framed.
Rare.

17. CONRAD LISTENING TO MUSIC. *Drypoint*
Subsequent to Dodgson. Proof signed in pencil. Fine impression. Edition limited. Framed.

18. LEYDEN. *Drypoint*
Subsequent to Dodgson. Proof signed in pencil. Very fine impression from the artist's personal collection. Edition limited to twenty-five impressions in three states. Framed.

19. THE MONTALBAN TOWER, AMSTERDAM. *Drypoint*
Subsequent to Dodgson. Proof signed in pencil. Very fine impression on thin Japan paper. Edition limited to twenty-one impressions in this, the published state. Framed.
Very rare.

20. THE OLD PALACE, CULROSS. *Drypoint*
Subsequent to Dodgson. Early proof signed in pencil. Very fine impression. Framed.
Very rare. The edition was limited to one trial and twenty-seven proofs. Done in 1909.

21. PORTRAIT OF THE ARTIST. (The Small Plate) *Drypoint*
Subsequent to Dodgson. Proof signed in pencil. Fine impression on Japan paper. Limited. Framed.

22. RAINY NIGHT IN ROME. *Drypoint*
Subsequent to Dodgson. Trial proof signed in pencil. Superb impression on Japan paper. Limited. Framed.

23. RABINDRANATH TAGORE. *Drypoint*
Subsequent to Dodgson. Proof signed in pencil. Superb impression on Japan paper. Edition limited. Framed.

24. THE TOWER OF SAN SILVESTRO, ROME. *Drypoint*
Subsequent to Dodgson. Etched in 1914. Unfinished trial proof. Only seven impressions made. Plate unpublished. Very fine impression. Framed.
Probably the only impression available.

25. STOCKHOLM. *Drypoint*
Subsequent to Dodgson. Proof signed in pencil. Very fine impression. Edition limited to one hundred forty-one proofs. Framed.

26. A SPANISH GOOD FRIDAY (RONDA). *Drypoint*
Subsequent to Dodgson. Probably the finished and perfected state. Proof signed in pencil. Superb impression.
Undoubtedly the finest example of modern drypoint etching.

[See illustration]

27. WELLS CATHEDRAL. *Drypoint*
Subsequent to Dodgson. Early proof signed in pencil. Superb impression on Japan paper. Framed.
Extremely rare. Only ten proofs were made.

FELIX BRACQUEMOND

Eminent French etcher: 1833-1915

28. PORTRAIT OF CHARLES MERYON. *Etching*
Beraldi no. 77. Very fine early proof beautifully printed. Framed.
Very rare. From the Philippe Burty collection.

GERALD L. BROCKHURST

Contemporary English painter-etcher

29. ALMINA. *Etching*
Proof signed in pencil. Very fine impression. Edition limited. Framed.

30. CASQUIN DE LAINE. *Etching*
Proof signed in pencil. Fine impression. Edition limited to seventy-six proofs. Framed.

31. THE DANCER. *Etching*
Proof signed in pencil. Fine impression. Edition limited to seventy-six impressions. Framed.

[NUMBER 26]

65 32. PORTRAIT OF JAMES McBEY. *Etching*
Proof signed in pencil. Very fine impression. Edition limited. Framed.

FELIX BUHOT

Celebrated French etcher: 1847-1898

52 33. THE CAB STAND. *Etching*
Bourcard no. 123. Fourth state of four. Proof signed in the plate. Fine impression on thin Japan paper. Framed.

15 34. UN DEBARQUEMENT EN ANGLETERRE. *Etching*
Bourcard no. 130. Fifth and finished state. Proof signed and inscribed in pencil and with the red owl stamp. Fine impression on Japan paper. Framed.
From the H. L. Quick collection.

105 35. COUNTRY NEIGHBORS. *Etching*
Bourcard no. 148. Third state of five. Proof with remarques in the margin, stamped with the artist's red owl monogram. Very fine impression on thin paper. Framed.
The most popular of Buhot's charming plates.

35 36. LES PETITES CHAUMIERES. *Etching*
Bourcard no. 149. Fourth state of four. Proof signed and inscribed in pencil and with the red owl stamp. Fine impression. Framed.

SIR DAVID YOUNG CAMERON

Eminent Scottish etcher: 1865-1945

20 37. VERONICA: A MAID OF ITALY. *Etching*
Rinder no. 205. Only state. Proof signed in pencil. Fine impression. Edition limited. Framed.

30 38. COUR DES ENFANTS, ROUEN. *Etching*
Rinder no. 277. First state of three. Proof signed in pencil. Very fine impression. Edition limited. Framed.
From the H. L. Quick collection.

55 39. THE ABBAZIA, VENICE. *Etching touched with drypoint*
Rinder no. 306. Proof inscribed *Trial proof before the first state.* However this does not check with Rinder's findings. According to Rinder, it appears to be second state of three. Signed in pencil. Very fine impression. There were only thirty proofs. Framed.
Very rare.

40. CA D'ORO. *Etching and drypoint*
Rinder no. 310. Second state of two. Proof signed in pencil. Very fine impression. Edition limited. Framed.

41. CHARTRES. *Etching and drypoint*
Rinder no. 327. Fourth state of five. Proof signed in pencil. Very fine impression on thin Japan paper. Edition limited. Framed.
From the H. N. Harrington collection.

42. ST. LAUMER, BLOIS. *Etching and drypoint*
Rinder no. 351. Third state of three. Proof signed in pencil. Very fine impression. Edition limited. Framed.

43. THE NORTH PORCH, HARFLEUR. *Etching and drypoint*
Rinder no. 360. Second state of four, before the plate was reduced in width. Proof signed in pencil. Fine impression on thin Japan paper. A few faint spots. Framed.

44. OLD SAUMER. *Etching and drypoint*
Rinder no. 371. Fourth state of five. Proof signed in pencil. Fine impression. Edition limited to thirty impressions only. Framed.

45. THE CANONGATE TOLBOOTH. *Etching and drypoint*
Rinder no. 378. Third state of five. Proof signed in pencil. Fine impression on thin Japan paper. Edition limited. Framed.

46. THE MEUSE. *Etching and drypoint*
Rinder no. 390. Slight alterations were so numerous that it is impossible to give details of states. Proof signed in pencil. Very fine impression on thin Japan paper. Edition limited. Framed.
No. 4 of the Belgian Set.

47. AFTER-GLOW, OR EVENING ON THE FINDHORN. *Etching and drypoint*
Rinder no. 399. Second state of two. Proof signed in pencil. Fine impression on thin Japan paper. Edition limited. Framed.

48. OLD ST. ETIENNE. *Etching and drypoint*
Rinder no. 400. Unique proof, drawn on in pen and ink, an early state. Signed in pencil and marked *Unique proof* in the artist's hand. Fine impression on thin Japan paper. Framed.

[NUMBER 49]

530 49. BEN LEDI. *Etching and drypoint*
Rinder no. 424. First state of two. Proof signed in pencil. Very rich early impression on thin Japan paper. Edition limited. Framed.

Excessively rare in the first state. There were probably only a few impressions made. This plate is generally considered Cameron's greatest landscape etching.

[See illustration]

50. BEN LOMOND. *Etching and drypoint*
Rinder Supplement no. 468. Proof signed in pencil. Superb early impression on thin Japan paper. Edition limited. Framed.
Very fine and desirable.

51. LOCH ARD. *Etching and drypoint*
Subsequent to Rinder. Proof signed in pencil. Very fine early impression. Edition limited. Framed.

52. KILLUNDINE. *Etching and drypoint*
Subsequent to Rinder. Proof signed in pencil. Very fine impression. Edition limited. Framed.

MARY CASSATT

Famous American painter-etcher: 1845-1906

53. THE STOCKING. *Drypoint*
Breeskin no. 129. Fifth state of six. Proof signed in pencil. Very fine impression. Only twenty-five proofs and the plate destroyed. Framed.
Rare. From the J. Caldwell collection.

TIMOTHY COLE

Famous American wood engraver: 1852-1931

54. WASHINGTON and LINCOLN. *Two wood engravings*
After the painting by Gilbert Stuart, and a photograph by Brady. Proofs signed and inscribed by the engraver. Fine impressions on China paper. Framed.

H. G. EDGAR DEGAS

Prominent French artist, etcher and lithographer: 1834-1917

55. LE GRAVEUR JOSEPH TOURNY. *Etching*
Delteil no. 4. Only state. Proof. Very fine impression. Framed.
Very rare.

NICOLAS DE LAUNAY

French engraver: 1739-1792

56. L'ABUS DE LA CREDULITE. *Line engraving after E. Aubry*
Lawrence and Dighton no. 108. First state of three. Very fine impression. Full margin. Framed.

PIERRE DREVET

French engraver: 1663-1738

57. SAMUEL BERNARD. *Line engraving after Rigaud*
Firmin-Didot no. 11. First state, before the hand was reworked. Very fine impression. Framed.
Rare. From the H. L. Quick collection.

35

58. JACQUES BENIGUE BOSSUET. *Line engraving after Rigaud*
Firmin-Didot no. 12. Proof before the dots. Fine impression. Fair margin. Framed.
From the H. L. Quick collection.

40

59. ROBERT DE COTTE, ARCHITECT. *Line engraving after Rigaud*
Didot no. 34. First of two states. Fine impression. Margin beyond the platemark. Foxed. Framed.
Rare. Known as the portrait with the beautiful hand.

ALBRECHT DURER

The great German master: 1471-1528

3000

60. THE NATIVITY. *Engraving*
Bartsch no. 2; Dodgson no. 38. Proof signed in the plate with the monogram and date 1504 on a suspended tablet. Superb impression. Paper bears the large Bull's Head watermark. In perfect condition.
The Nativity is considered by many to be Dürer's most beautiful and appealing plate. He refers to it in his journal as "die Weinachten" (Christmas).

[See illustration]

1000

61. THE VIRGIN SEATED ON A GRASSY BANK. *Engraving*
Bartsch no. 34; Dodgson no. 35. Proof signed with the monogram and dated 1503. Splendid impression. Thread margin.
One of the most exquisite of the Madonnas and one of the rarest.
From the von Lanna collection.

250

62. THE VIRGIN SEATED BY A WALL. *Engraving*
Bartsch no. 40; Dodgson no. 72. Proof signed in the plate with the monogram and dated 1514. Very fine impression. Small margin.

175

63. THE VIRGIN WITH THE PEAR. *Engraving*
Bartsch no. 41; Dodgson no. 54. Proof signed in the plate with the monogram and dated 1511. Superb impression. Paper with Anchor in a Circle watermark. In fine condition.
From the Gottfried Eissler collection.

300

64. THE HOLY FAMILY WITH THE BUTTERFLY. *Engraving*
Bartsch no. 44; Dodgson no. 4. Signed in the plate with the monogram. Done about 1495 or 1496. Very fine impression. Margin showing the full border line.
Rare. From the P. Mariette collection, 1693, the J. Peoli and the Firmon-Didot collections.

500

65. ST. GEORGE ON HORSEBACK. *Engraving*
Bartsch no. 54; Dodgson no. 49. Proof signed in the plate with the monogram and dated 1508. A superb impression. Margin showing the complete platemark.
Extremely rare. Here is a perfect impression of a plate usually found in poor condition.

[NUMBER 60]

750

66. ST. EUSTACE. *Engraving*

Bartsch no. 57; Dodgson no. 32. Proof signed with the monogram on a sheet of paper at the foot of the plate. An impression of superlative quality, with the rich 'blue black' in the shadows. Paper with watermark large *F* in a circle. The original fold is faintly in evidence on the back only.

From the P. Mariette collection with his signature, dated 1663 on the back.

This print, the largest and perhaps the most elaborate undertaken by Dürer, is perhaps, next to 'Adam and Eve', the most sought after by collectors. The present example could hardly be improved upon.

[See illustration]

[NUMBER 66]

67. ST. JEROME IN HIS STUDY. *Engraving*
Bartsch no. 60; Dodgson no. 74. Signed in the plate with the monogram and date 1514 on a tablet lying on the floor. An exquisite silvery impression, so desirable in this plate. Border line visible on all edges although the margin is scant.

From the Crawhill, Marshall and Schlosser collections.

A marvel of bright light shining through the glass of the window illuminates the room with a silvery glow.

[See illustration]

68. APOLLO AND DIANA. *Engraving*
Bartsch no. 68; Dodgson no. 34. Proof signed with the monogram in the plate. Engraved about 1502-03. Impression of superlative quality. In perfect condition with good margin.

69. MELANCHOLIA. *Engraving*
Bartsch no. 74; Dodgson no. 73. Signed in the plate with the monogram and dated 1514. Magnificent silvery impression. With good margin beyond the border line. Faint trace of the fold is visible on the back only.

From the Richard Fisher collection.

Campbell Dodgson says of this plate: "The literature on the Melancholia is more extentive than any other engraving by Dürer; this statement would probably remain true if the last two words were omitted".

70. THE TURKISH FAMILY. *Engraving*
Bartsch no. 85; Dodgson no. 18. Proof signed in the plate with the monogram. Executed about 1497 or earlier. Very fine impression. Margin shows the full border line.

From the Gerstenberg collection.

71. THE KNIGHT, DEATH AND THE DEVIL. *Engraving*
Bartsch no. 98; Dodgson no. 70. Proof signed in the plate with the monogram and dated 1513. Very fine impression. Margin showing the full platemark. In very fine condition.

From the Scholtz collection.

This magnificent composition represents the artist at his very best, and all critics agree that it is one of his very finest works.

72. ERASMUS OF ROTTERDAM. *Engraving*
Bartsch no. 107; Dodgson no. 104. Proof signed in the plate with the monogram and dated 1526. Superb impression. Paper with the watermark of the Gothic *P* surmounting the crown and Fleur de Lis, Meder 314. In perfect condition.

Duplicate from the British Museum and from the Malcolm collection.

Meder says the finest impressions are with this watermark.

[NUMBER 67]

GERARD EDELINCK

Eminent French engraver: 1640-1707

73. PHILIPPE DE CHAMPAIGNE. *Line engraving after Champaigne*
Dumesnil no. 164. Brilliant impression. Margin trimmed to plate line. Framed.
From the H. L. Quick collection.

74. CHARLES MOUTON (THE LUTE PLAYER). *Line engraving after de Troy*
Dumesnil no. 281. Second state of five. Very fine impression. Wide margin. Framed.

75. PHILIPPE, DUC D'ANJOU. *Line engraving after de Troy*
Dumesnil no. 294. Fine impression. Fair margin. Framed.
From the Gottfried Eissler collection.

EDELINCK, MASSON AND VAN SCHUPPEN

76. ROBERT NANTEUIL; EMANUEL THEODOSIUS DE LA TOUR; and LOUIS FRANCOIS LE LEVRE DE CANMARTIN. *Three line engravings*
After Nanteuil, Mignard and de Troy. All fine impressions. Framed.
From the Junius Morgan collection.

CLAUD FERDINAND GAILLARD

French engraver and etcher: 1834-1837

77. SOEUR ROSALIE. *Etching*
Beraldi no. 48. Early proof with the remarque head of S. Vincent de Paul in the lower margin, signed and with the title inscribed in pencil by the artist. Fine impression on India paper. Slightly foxed. Framed.

78. THE MAN WITH THE PINK. *Etching after Van Eyck*
Beraldi no. 25. Fourth state of six, with the signature scratched in the lower margin to right. Proof on India paper. Very fine impression. Framed.

79. DOM PROSPER GUERANGER (ABBE OF SOLESMES). *Engraving*
Beraldi no. 38. Very fine early proof signed in pencil. Impression on India paper. Framed.
Rare.

CLAUDE GELEE (CALLED CLAUDE LORRAIN)

Celebrated French artist: 1600-1682

80. LE BOUVIER. *Etching*
Dumesnil no. 8. Second state. Proof signed in the plate. Very fine impression. Framed.
Rare. From the H. S. Theobald and the I. Miller Whitehead collections.

FREDERICK L. GRIGGS

Eminent English etcher: 1876-1941

81. THE ALMONRY. *Etching*
Alexander no. 34. Fifth state of six. Proof signed in pencil. Very fine impression. Edition limited, in this state, to eighty-two impressions. Framed.

SEYMOUR HADEN

Famous English etcher: 1818-1910

82. THAMES Fisherman. *Drypoint*
Harrington no. 11. First state of three, one of the eighty printed by Delatre in brown ink. Very fine impression on India paper. Inscribed *A Aug. Delatre, Seymour Haden,* in pencil. Framed.
From the Beurdeley collection.

83. KENSINGTON GARDENS. (The Small Plate.) *Etching*
Harrington no. 12. Second state of three. Proof signed in pencil. Very fine impression. Framed.
From the H. L. Quick collection.

84. MYTTON HALL. *Drypoint*
Harrington no. 14. Only state. Proof signed in pencil. Very fine impression. Framed.
From the Sir Wm. Drake collection.

85. EARLY MORNING, RICHMOND. *Etching and drypoint*
Harrington no. 22. Second state of two. Proof signed in pencil. Very fine impression on thin Japan paper. Framed.
From the Sir Wm. Drake collection.
"This was actually done at sunrise".—SEYMOUR HADEN

86. KENSINGTON GARDENS. (The Larger Plate.) *Etching*
Harrington no. 28. Second state of two. Proof signed in pencil. Very fine impression. Framed.
From the Henry L. Quick collection.

87. A BY-ROAD IN TIPPERARY. *Etching and drypoint*
Harrington no. 30. First state of two, but without the cart in the roadway, possibly Trial B. Proof signed in the plate. Superb impression. Framed.
Very rare. There were only about forty impressions in all.
From the Drake, Burty and Scholle collections.

88. SHERE MILL POND. *Etching*
Harrington no. 38. First state C of two states, with the work in the sky still visible at the right. Superb impression on thin Japan paper, signed in pencil. Framed.
Hamerton considered this one of the two finest landscape etchings ever executed.

[NUMBER 89]

400

89. AN EARLY RISER. *Mezzotint*
Harrington no. 240. Second state of two, with the unclouded sun. Proof signed in pencil. Very fine impression on heavy paper.
Very rare. This beautiful plate won for Haden the Medal of Honor at the Paris Exposition of 1900.

[See illustration]

225

90. A SUNSET IN IRELAND. *Drypoint*
Harrington no. 51. Second state of two. Proof signed in pencil. Very fine impression on thin Japan paper. Framed.
"A Sunset in Ireland is Haden's best work in drypoint, and it certainly deserves its reputation of one of its author's masterpieces".—ATHERTON CURTIS

MARGUERITE KIRMSE

Contemporary American etcher

91. PALS; THE RIVALS and WHAT IS IT? *Three etchings*
All signed proofs selected for Mr Seaman, Jr. by the artist. Fine impressions. Limited. Framed.

92. MY SCOTTIES; and WATCHFUL WAITING. *Two etchings*
Signed proofs inscribed in pencil. Fine impressions. Limited. Framed.

93. A SOCIAL ERROR; and THE BURNING QUESTION. *Two etchings*
Signed proofs inscribed in pencil. Fine impressions. Limited. Framed.

94. OVER THE TOP; and GAEN AWA. *Two etchings*
Selected proofs. Both signed in pencil. Fine impressions. Limited. Framed.

PIERRE LOMBART AND JEAN BOULANGER

95. GABRIEL CHASSEBRAS; and DANIEL DE COSNAC. *Two line engravings*
LeBlanc Nos. 23 and 78. Fine impressions. The first with full margins. Framed.
From the P. Mariette and Junius S. Morgan collections.

LUCAS VAN LEYDEN

Dutch: 1494-1533

96. DAVID PLAYING BEFORE SAUL. *Engraving*
Bartsch no. 27. Signed in the plate with the initial L. Very fine silvery impression. On paper with the Crowned Shield watermark.
From the Alfred Morrison collection.

ALPHONSE LEGROS

Great French painter-etcher: 1837-1911

97. LE SONNEUR. *Etching*
Beraldi no. 136. First state. Proof. Fine impression on thin Japan paper. Only eight impressions known. Framed.

98. LA FERME DU COTEAU. *Etching*
Beraldi no. 222. Proof signed in pencil. Very fine early impression. Only ten proofs in this state. Framed.

99. LE PRE AU SOLEIL. *Etching*
Beraldi no. 340. Second state of two. Proof signed in pencil. Very fine early impression. Edition was limited to fifty-one impressions. Framed.

JAMES McBEY

Contemporary Scottish etcher

100. PENZANCE. *Etching*
Hardie no. 144. Proof II signed and numbered in ink. Very fine impression. Edition limited to fifty proofs. Framed.

101. LION BREWERY. *Etching*
Hardie no. 149. Proof signed and numbered in ink. Very fine impression. This is Proof no. 1 of an edition limited to fifty. Framed.

102. SEA AND RAIN. *Etching*
Hardie no. 153. Proof signed and numbered in ink. Fine impression on greenish paper. Edition limited to only fifty proofs. Framed.

103. NIGHT IN ELY CATHEDRAL. *Etching*
Hardie no. 161. Proof signed and numbered in ink. Superb impression on old paper. Edition limited to seventy-six proofs. Framed.

104. ROUEN. *Etching*
Hardie no. 172. Proof signed and numbered in ink. Very fine impression. Edition limited to seventy-six proofs.

105. MACDUFF. *Etching*
Hardie no. 210. Proof signed and numbered in ink. Fine impression. Edition limited to seventy-six proofs. Framed.

106. STRANGE SIGNALS. *Etching*
Hardie no. 186. Trial proof VII, signed and numbered in ink. Very fine impression. This is one of eight trial proofs. The published state was limited to seventy-six proofs. Framed.

107. MARGOT AS LOPOKOVA. *Etching*
Hardie no. 189. Proof C, signed and lettered in ink. Very fine impression. One of the six early proofs retained by the artist. Framed.

[NUMBER 108]

108. DAWN: THE CAMEL PATROL SETTING OUT. *Etching*
Hardie no. 181. Published state. Proof signed and numbered in ink. Superb impression on old paper in perfect condition. This is no. x of the English edition. There were only seventy-six proofs in all of the published state.
One of the great masterpieces of etching of the twentieth century.

[See illustration]

109. ANTWERP. *Etching*
Hardie no. 214. Proof signed and numbered in ink. Very fine impression. Edition limited to seventy-six proofs. Framed.

110. GALE AT PORT ERROLL. *Etching*
Hardie no. 215. Proof signed and numbered in ink. Fine early impression. Edition limited to seventy-six proofs. Framed.

140

111. THE EBB TIDE. *Etching*
Hardie no. 216. Proof signed and numbered in ink. Very fine impression. Edition limited to seventy-six proofs. Framed.

25

112. SUNSET AT CATTAWADE. *Etching*
Hardie no. 217. Proof signed and numbered in ink. Very fine impression. Edition limited to seventy-six proofs. Framed.

100

113. ZAANSTREEK. *Etching*
Hardie no. 221. Proof signed and numbered in ink. Fine impression. Edition limited to seventy-six proofs. Framed.

65

114. MERSEA: SUNSET. *Etching*
Hardie no. 222. Proof I, signed and numbered in ink. Very fine early impression. Edition limited to seventy-six proofs. Framed.

175

115. BARCAROLLE. *Etching*
Hardie Sunpplement no. 227. (Published 1926.) Selected proof signed and numbered in ink *Av.* Beautiful impression on greenish paper. Framed.

30

116. PALAZZO DE CAMERLENGHI, VENICE. *Etching*
Hardie Supplement no. 230. Trial proof XI, signed and numbered in ink. Very fine impression. Edition limited to eighty proofs. Framed.

35

117. BRIDGE BY NIGHT, VENICE. *Etching*
Hardie Supplement no. 232. Trial proof VI, signed and numbered in ink. Fine impression from the artist's own collection. Framed.

175

118. VENETIAN NIGHT. *Etching*
Hardie Supplement no. 249. Proof signed and numbered in ink. Superb impression on old green paper. Edition limited to eighty proofs. Framed.

40

119. THE MIRAGE, VENICE. *Etching*
Hardie Supplement. Proof signed and numbered in ink. Fine impression. Edition limited to eighty proofs. Framed.

25

120. FAREWELL TO VENICE. *Etching*
Hardie Supplement. Proof signed and numbered in ink. Fine impression. Edition limited to eighty proofs. Framed.

121. THE MOLO, VENICE. *Etching*
Hardie Supplement. Proof signed and numbered in ink. Fine impression. Edition limited to eighty proofs. Framed.

122. PORTRAIT OF JOSEPH H. SEAMAN. *Etching*
Subsequent to Hardie. Private plate. Proof signed and numbered in ink. Fine impression. Limited to forty proofs. Framed.

123. PORTRAIT OF JOSEPH H. SEAMAN. *Etching*
Another impression of the preceding. Framed.

ANTOINE MASSON

Great French engraver: 1636-1700

124. GUILLAUME DE BRISACIER. (THE GRAY-HAIRED MAN.) *Line engraving after Mignard*
Dumesnil no. 15. Second state, with the errors in spelling in the subject's name and office. Superb impression. Wide margin. Framed.
Very rare. The great masterpiece of eighteenth century portrait engraving.

J. L. E. MEISSONIER

Famous artist: 1815-1891

125. LE GRAND FUMEUR. *Etching*
Beraldi no. 13. Proof signed in the plate. Very fine impression on India paper. Framed.
An exquisite early proof of Messonier's finest etched plate.

CHARLES MERYON

Celebrated French etcher: 1821-1868

126. TITRE DES EAUX-FORTES SUR PARIS. *Etching*
Delteil-Wright no. 17. Only state. Fine impression. Framed.
From the Scholle collection.

127. LE STRYGE. *Etching*
Delteil-Wright no. 23. Fourth state of eight, the only state with the two lines of verse. Very fine impression on greenish paper.
From the Dowdswell and the T. Simpson collections.

[NUMBER 128]

200 128. LE PETIT PONT, PARIS. *Etching*
Delteil-Wright no. 24. Third state of seven, before the letters and with the trial scratches in the lower margin. Magnificent impression on the green paper.

From the famous Jules Niel collection with his stamp as librarian of the Ministère de l'Interieur on the back mount. Also from the Scholle collection.

[See illustration]

129. L'ARCHE DU PONT NOTRE-DAME, PARIS. *Etching*
Delteil-Wright no. 25. Fourth state of seven, with Meryon's name and address, and date in lower margin. Fine impression on greenish paper.
From the Scholle collection.

130. LA GALERIE NOTRE-DAME, PARIS. *Etching*
Delteil-Wright no. 26. Third state of five, before the artist's monogram in the upper left corner. Very fine impression on greenish paper.
From the Lamonte collection.
"His finest work, for quality of reflected light".—PHILIPPE BURTY

131. LA RUE DES MAUVAIS GARCONS, PARIS. *Etching*
Delteil-Wright no. 27. Third state of three. Fine impression. Framed.
From the Dowdeswell collection.

132. LA TOUR DE L'HORLOGE, PARIS. *Etching*
Delteil-Wright no. 28. Third state of ten, before the heavier border line. Very fine impression on green paper. In perfect condition.
From the Simpson collection.

133. TOURELLE DE LA RUE DE LA TIXERANDERIE, PARIS. *Etching*
Delteil-Wright no. 29. Third state of five, before any inscription in the lower margin. Very fine impression on green paper.

134. SAINT ETIENNE DU MONT, PARIS. *Etching*
Delteil-Wright no. 30. Fourth state of eight, before the head and shoulders of the man on the lower scaffold were scraped out. Very fine impression on green paper.
From the Scholle collection.

135. LA POMPE NOTRE-DAME, PARIS. *Etching*
Delteil-Wright no. 31. Sixth state of nine. Beautiful impression on green paper. In perfect condition.
From the Scholle collection.

[NUMBER 136]

1000-

136. L'ABSIDE DE NOTRE-DAME, PARIS. *Etching*

Delteil-Wright no. 38. Fourth state of eight, before the removal of the date after Meryon's name. Very fine impression on thin paper with the watermark *G.D.T.* In perfect condition.

"This view of Notre-Dame, executed before the days when an artist could call in the aid of photography, is strikingly majestic. The Cathedral, which inspired a poet to write one of the most beautiful works of our generation, appears to have exercised a great influence over Meryon's dreamy spirit, and to it we owe his lovliest plate".—PHILIPPE BURTY

[See illustration]

150-

137. LE PONT AU CHANGE, PARIS. *Etching*

Delteil-Wright no. 34. Fifth state of twelve, with the hearse on the bridge later changed to a covered wagon. Very fine impression on thin paper.

1850-

138. LA MORGUE, PARIS. *Etching*

Delteil-Wright no. 36. First state of seven, with the figures in the foreground almost white. Second trial proof. Very fine impression on thin paper.

From the Scholle collection, and formerly in the MacGeorge, Mlle. Niel and Thibeaudeau collections.

Extremely rare in the first state.

275-

139. LE PONT NEUF, PARIS. *Etching*

Delteil-Wright no. 33. Fifth state of ten, before the verses in the lower margin. Fine impression on greenish paper.

From the Scholle collection.

[END OF FIRST SESSION]

#30532 VD

[NUMBER 142]

SECOND AND LAST SESSION

Thursday, December 2, 1948, at 8 p.m.

CATALOGUE NUMBERS 140 TO 274 INCLUSIVE

JEAN FRANCOIS MILLET

Celebrated French painter-etcher: 1815-1875

140. LA COUSEUSE. *Etching*
Delteil no. 9. Second state of three. Fine impression on India paper. Framed.

141. LES GLANEUSES. *Etching*
Delteil no. 12. First state of two, before Delatre's imprint. Very fine impression on India paper. Framed.
The extremely rare First state.

142. LE DEPART POUR LE TRAVAIL. *Etching*
Delteil no. 19. First state of seven. Proof inscribed *Premier Etat à Alfred Sensier* 26 *Novembre* 1863 *J. F. Millet.* Superb impression on thick paper. Framed.
Extremely rare in this state.
This plate was etched for "The Society of Ten", formed by Sensier and comprising ten members who contributed 50 francs each. Each subscriber was entitled to a certain number of proofs on various papers. The proofs each bear Millet's signatue and dedication to the subscriber, this particular impression being dedicated to Alfred Sensier.

[See illustration]

143. LA BOUILLIE. *Etching*
Delteil no. 17. First state of five. Proof dedicated *à Mr. Burty* and signed in pencil by Millet. Very fine impression with the etched sketches in the lower margin. On thick paper. Framed.
Extremely rare. There were only three impressions in this state.

ROBERT NANTEUIL

Celebrated French portrait engraver: 1630-1678

144. JEAN BAPTISTE COLBERT and PIERRE SEGUIER, CHANCELLOR OF FRANCE. *Two line engravings*
After Philippe de Champaigne and Charles Le Brun. Dumesnil nos. 72 and 223. Second state and First state respectively. Very fine impressions. Without margins. Framed.
Both rare. From the Junius S. Morgan collection.

145. POMPONE DE BELLIEVRE. *Line engraving after Le Brun*
Dumesnil no. 37. Second and finished state. Superb impression. Wide margin. Framed.
Very rare. Many authorities describe this as the finest of all engraved portraits.
From the Donnadieu and de Behague collections.

146. FREDERICK MAURICE DE LA TOUR (BROTHER OF TURENNE). *Line engraving*
Dumesnil no. 49. Second state of five. Superb impression. Margin to the platemark. Framed.
Very rare. From the Rudolph Peltzer collection.

147. FRANCOIS DE BONNE, MARECHAL DECREQUI. *Line engravings*
Dumesnil no. 81. An early state and very beautiful impression. Wide margin. Framed.

148. LOUIS XIV. *Line engraving*
After the engraver's own drawing. Dumesnil no. 157. Very fine impression. Fair margin. Framed.
From the Rudolph Peltzer collection.

149. MARIE JEANNE BAPTISTE DE SAVOIE-NEMOURS, DUCHESSE DE SAVOIE. *Line engraving after Laurent du Sour*
Dumesnil no. 169. First state of two. Very fine impression. Wide margin. Framed.
Exceedingly rare. One of the few women's portraits engraved by Nanteuil. From the Junius S. Morgan collection.

150. DREUX D'AUBRAY; and HONORE COURTIN. *Two line engravings*
From the engraver's own drawings from life. Dumesnil nos. 25 and 80. Only state and First state respectively. Fine impressions. Framed.
The second listed is from the Junius S. Morgan collection.

151. FRANCOIS DE VENDOME, DUC DE BEAUFORT; and HENRI AUGUSTE DE LOMENIE DE BRIENNE. *Two line engravings*
Dumesnil nos. 33 and 148. Each First state of two. Fine impressions. Framed.

152. MARIE DE BRAGELOGUE; and FRANCOIS SERVIEN. *Two line engravings*
Dumesnil nos. 57 and 225. Fourth state and First state respectively. Fine impressions. Framed.

153. JEAN CHAPELAIN; and MARIN CUREAU DE LA CHAMBRE. *Two line engravings*
Dumesnil nos. 60 and 116. Both early states. Fine impressions. Framed.

154. GUILLAUME DE LAMOIGNON; CLAUDE REGNAULDIN. *Two engravings*
Both engraved from life. Dumesnil nos. 120 and 216. The first is the Only state and the second is First state of five. Very fine impressions. Good margins. Framed.
From the Junius S. Morgan and Rudolph Peltzer collections.

155. FRANCOIS DE LA MOTHE LE VAYER; PIERRE DE MERIDAT; and JEAN FRANCOIS SARRASIN. *Three engraved portraits*
Dumesnil nos. 143, 168 and 222. All fine impressions. Framed.
From the Junius S. Morgan and other collections.

156. CARDINAL DE RETZ; and BASIL FOUQUET. *Two line engravings*
Dumesnil nos. 217 and 97. Both First states of two. Fine impressions. Margins trimmed. Framed.

ADRIAEN VAN OSTADE

Famous Dutch painter-etcher: 1610-1685

157. THE PAINTER. *Etching*
Bartsch no. 32; Godefroy no. 32. Third state of twelve. Very fine impression. Margin trimmed to the line border. Framed.
From the Seymour Haden, Theobald and Julian collections. Very rare.

JOSEPH PENNELL

Eminent American artist, etcher and lithographer: 1857-1926

158. WEST DOOR, ST. PAUL'S. *Etching*
Wuerth no. 272. Proof signed in pencil. Very fine impression on old paper. Edition limited to about fifty proofs. Framed.

159. HOUSE WHERE WHISTLER DIED; and THE STOCK EXCHANGE, N. Y. *Two etchings*
Wuerth nos. 308 and 331. Proofs signed in pencil. Fine impressions. Editions limited. Framed.

PAUL ADOLPH RAJON

French etcher: 1843-1888

160. SUSANNA ROSE. *Etching after Sandys*
Beraldi no. 148. Trial proof signed in pencil, with the needle marks and scratched letters in the lower margin. Very fine impression. Framed.
Very rare.

REMBRANDT VAN RIJN

The celebrated Dutch Master: 1607-1669

161. REMBRANDT'S MOTHER, HEAD AND BUST THREE-QUARTERS RIGHT. *Etching*
Hind no. 1; Bartsch no. 354. Second state of two, the bust added and signature and date 1628. Fine impression. Framed.
Very rare. This is Rembrandt's first etching of his mother and quite likely his first etched plate.

[NUMBER 162]

1500

162. REMBRANDT'S MOTHER SEATED AT A TABLE LOOKING RIGHT, THREE-QUARTER LENGTH. *Etching*

Hind no. 52; Bartsch no. 343. Third state of four before the plate was cut to an oval. Signed in the plate with the monogram. Superb impression in perfect condition.

A magnificent example of characterization with the needle. Tender, skilful and strong

[See illustration]

163. BUST OF A BEARDED OLD MAN LOOKING DOWN, THREE-QUARTERS RIGHT. *Etching*

Hind no. 57; Bartsch no. 260. First state of two, before the plate was cut down. Signed in the plate (faintly) with initials and dated 1631. Very fine impression. Margin at the plate mark. Framed.

One of Rembrandt's favorite models and perhaps his best study of him.

164. THE RAT KILLER. *Etching*

Hind no. 97; Bartsch no. 121. Second state of two, with the diagonal lines of shading on the side of the box in the boy's hands. Signed in the plate with initials and dated 1632. Very fine impression. With fair margin.

From the A. Hubert, J. Chalon and G. Hibbert collections.

165. YOUNG MAN IN A VELVET CAP WITH BOOKS BESIDE HIM. *Etching*

Hind no. 151; Bartsch no. 268. Second state of two, after the removal of the second outline of the cap and the dotted shading of the right cheek. Signed in the plate REMBRANDT *f.* 1637. Very fine impression. Good margin. Framed.

166. REMBRANDT AND HIS WIFE SASKIA: BUSTS. *Etching*

Hind no. 155; Bartsch no. 19. First state of three, with the slipped stroke above Saskia's right eyebrow. Signed in the plate REMBRANDT *f.* 1636. Fine impression. Good margin. Framed.

167. JAN UYTENBOGAERT, RECEIVER-GENERAL (THE GOLD-WEIGHER). *Etching*

Hind no. 167; Bartsch no. 281. Third state of three. Signed in the plate REMBRANDT *f.* 1639. Very fine impression. With full ¼ inch margin outside the platemark.

From the Alferoff and Dr. A. Strater collections.

Another unidentified collector's mark in the lower margin.

168. REMBRANDT LEANING ON A STONE SILL: HALF LENGTH. *Etching*

Hind no. 168; Bartsch no. 21. Second state. Signed in the plate REMBRANDT *f.* 1639. Fine impression. On thick paper with almost ½ inch margin.

The finest and perhaps the best-known portrait of the master by himself.

169. VIEW OF AMSTERDAM. *Etching*

Hind no. 176; Bartsch no. 210. Second state of two, without the running hare mentioned by Hind in the first state. Unsigned. Etched about 1640 or earlier. Very fine early impression with some light trial scratches in the sky. With margin.

2,500

170. THE THREE TREES. *Etching*

Hind no. 205; Bartsch no. 212. Only state. Signed in the plate REMBRANDT 1643. A superb impression and early proof. Thread margin. Paper with the watermark of the Head of Folly. A very small tear in the upper left corner has been skilfully repaired.

From the Alfred Morrison and Scholle collections.

The most famous and most beautiful of Rembrandt's wonderful landscapes.

[See illustration]

[NUMBER 170]

[NUMBER 171]

171. LANDSCAPE WITH A COTTAGE AND HAY BARN. *Etching*
Hind no. 177; Bartsch no. 225. Only state. Signed and dated in the plate REMBRANDT *f.* 1641. Very fine impression. Paper with a good ¼ inch margin outside the platemark.
From the P. Mariette (1670) and A. Campernowne collections with both their autograph marks on the back.

"Another skilful rendering of space and soft afternoon light without sharp transitions".
—C. J. HOLMES

[See illustration]

172. THE WINDMILL. *Etching*
Hind no 179; Bartsch no. 233. Only state. Signed in the plate REMBRANDT *f.* 1641. Fine impression. Thread margin. Watermarked paper.

173. JAN CORNELIS SYLVIUS, PREACHER: POSTHUMOUS PORTRAIT. *Etching and drypoint*
Hind no. 225; Bartsch no. 280. Second state of two, with the shading under the right eyebrow. Proof signed in the plate REMBRANDT 1646. Beautiful impression. Margin shaved a trifle at the bottom. Very slight repair just above the inscription at left.
One of Rembrandt's finest character studies.

174. EPHRAIM BONUS, JEWISH PHYSICIAN. *Etching and drypoint*
Hind no. 226; Bartsch no. 278. Second state of two, with the diagonal lines of shading on the banister under the hand. Superb impression. Wide margin measuring about ¼ inch outside the platemark.

From the A. Hubert collection.

Ephraim Bonus was a Portuguese Jew. He practised as a physician in Amsterdam and was a city burgher.

175. REMBRANDT DRAWING AT A WINDOW. *Etching*
Hind no. 229; Bartsch no. 22. Fourth state of five, with the landscape seen through the window. Signed in the plate REMBRANDT *f.* 1648. Very fine impression. Wide margin almost ¼ inch.

From the John Young collection.

One of the finest and most faithful self-portraits ever achieved.

176. BEGGARS RECEIVING ALMS AT THE DOOR OF A HOUSE. *Etching*
Hind no. 233; Bartsch no. 103. Second state of two. Signed in the plate REMBRANDT *f.* 1648. Very fine impression.

From the Novak collection.

A beautiful and most popular plate.

177. CHRIST HEALING THE SICK (THE 'HUNDRED GUILDER PRINT'). *Etching and drypoint*
Hind no. 236; Bartsch no. 74. Second state of two, with the oblique lines of shading across the neck of the ass at the right and before any rework. This plate was never signed. Done about 1649. Superb impression, clear in all its magnificent detail, rich in its revealing shadows. The seventeenth century handmade paper is in perfect condition. With ⅞ inch margin all around the platemark. The original center fold is barely perceptible.

From the Mary J. Morgan collection.

Exhibited at the famous Morgan Library Exhibition in 1931.

"Of this magnificent print, so perfect in its preservation it can be truly said—*'It is the light of Redemption shining in the darkness of human existence'.*"—H. KNACKENFUSS

[See frontispiece]

178. LANDSCAPE WITH A HAY BARN AND A FLOCK OF SHEEP. *Etching and drypoint*
Hind no. 241; Bartsch no. 224. Second state of two, with the distant horizon added behind the figures. Signed REMBRANDT *f.* 1650. Superb impression. With good margin.
From the W. Esdaile and Lanna collections.

179. LANDSCAPE WITH A MILK-MAN. *Etching and drypoint*
Hind no. 242; Bartsch no. 213. Second state of two, with the hilly landscape in left background. Unsigned, etched about 1650. Superb impression. With ⅛ inch margin.
From the J. Webster collection.
One of the rarest and most beautiful of Rembrandt's landscapes.

180. LANDSCAPE WITH THREE GABLED COTTAGES BESIDE A ROAD. *Etching and drypoint*
Hind no. 246; Bartsch no. 217. Third state of three, with the cross-hatching on the gabled end of the first cottage. Signed in the plate REMBRANDT *f.* 1650. Superb impression. In perfect condition with almost ¼ inch margin.
From the Webster and Scholle collections.

[See illustration]

181. LANDSCAPE WITH SPORTSMAN AND DOGS. *Etching*
Hind no. 265; Bartsch no. 211. Second state of two, without the cottage and haybarn at the left. Unsigned. Done about 1653. Very fine impression. Good margin, about ⅛ inch beyond the platemark.
From the collections of Sir Seymour Haden and Baron D. Vivant-Denou.

182. THE BLINDNESS OF TOBIT: THE LARGER PLATE. *Etching*
Hind no. 252; Bartsch no. 42. Only state. Signed in the plate REMBRANDT *f.* 1651. Fine impression. Lightly foxed.
From the S. Barden and H. P. Horne collections.

183. CHRIST AT EMMAUS: THE LARGER PLATE. *Etching*
Hind no. 282; Bartsch no. 87. Third state of three. Signed in the plate REMBRANDT *f.* 1654. Magnificent impression. Thread margin.
From the G. Parthy collection.

[NUMBER 180]

184. CLEMENT DE JONGHE, PRINTSELLER. *Etching*

2600

Hind no. 251; Bartsch no. 272. First state of six, before the arch and the additional shading on the outer fold of the cloak over the left shoulder, and other details. Signed in the plate REMBRANDT *f.* 1651. Impression of the finest quality. Equal margin of almost ¼ inch. In perfect condition.

From the Sir Frederick Wedmore and the Scholle collections.

"Nothing in all the great etched work of Rembrandt is in craftsmanship more unobtrusively magnificent, and in its suggestion on complex character nothing is more subtle".—SIR FREDERICK WEDMORE

[See illustration]

[NUMBER 184]

1600

185. CHRIST PREACHING (LA PETITE TOMBE). *Etching and drypoint* Hind no. 256; Bartsch no. 67. Only state. Etched about 1652. Brilliant impression, early rich proof. Small irregular margin around the platemark. In perfect condition.

From the Oppermann, Schnidler and Scholle collections.

This beautiful plate is second only in importance to the 'Hundred Guilder' print.

[See illustration]

[NUMBER 185]

186. JACOB HAARING (THE OLD HAARING). *Etching and drypoint*
Hind no. 287; Bartsch no. 274. Second state of two, with the pillar added outside the lattice window. Unsigned. Etched about 1655. Very fine impression. Margin showing full platemark.
Undoubtedly the rarest of the Rembrandt portrait etchings and unquestionably one of his finest creations.

[See illustration]

187. THOMAS JACOBSZ HAARING (THE "YOUNG" HAARING). *Etching*
Hind no. 288; Bartsch no. 275. Second state of five, before the picture was added on the wall. Signed in the plate REMBRANDT *f.* 1655. Very fine impression on thick paper.
From the J. Barnard and A. Hubert collections.

188. JAN LUTMA, THE ELDER, GOLDSMITH AND SCULPTOR. *Etching*
Hind no. 290; Bartsch no. 276. Third state of three, after the removal of the words *F. Lutma ex* from the shadow under the table. Signed in the plate REMBRANDT *f.* 1656 and further inscribed: *Joannes Lutma Aurifecx Natus Groningae*. Very fine impression. On thin paper with a good margin.
From the A. Hubert and Firmin Didot collections.

"Rembrandt produced one of his most masterly portrait etchings in 1656, the incomparably picturesque and life-like print of the famous goldsmith, Janus Lutma of Groningen".
—H. KNACKENFUSS

189. THE AGONY IN THE GARDEN. *Etching*
Hind no. 293; Bartsch no. 75. Only state. Signed in the plate, date uncertain. A superlative proof with rich full drypoint shadows. Fair margin.
From the Alfred Morrison collection.
A precious little print. One of the most important and desirable of the small plates.

AUGUSTE RODIN

Celebrated French sculptor, etcher and lithographer: 1840-1917

190. VICTOR HUGO, DE TROIS QUARTS. *Drypoint*
Delteil no. 6. Second state of eight. Proof inscribed: *A mon cher ami et artiste Natorp, A Rodin*. Very fine impression. Framed.
Extremely rare in the early states.

EDWARD SAVAGE

American painter and engraver: 1761-1817

191. GEORGE WASHINGTON. *Mezzotint*
Hart no. 228. After the engraver's own painting. Published June 25th, 1793. Very fine impression. In perfect condition. Framed.
One of the rarest and most desirable contemporary engraved portraits of Washington.

[NUMBER 186]

MARTIN SCHONGAUER

German: 1445?-1491

192. THE NATIVITY. *Engraving*
Bartsch no. 4; Lehrs no. 5. Signed in the plate with the initials M.S. Superb impression. Margins showing the complete engraved border line. Watermarked paper.
Extremely rare. Only about seventy impressions known.
From the Alfred Morrison collection.

WALTER TITTLE AND MARGERY RYERSON

Contemporary American etchers

193. ALBERT H. WIGGIN; and TWO ALICES. *Two etchings*
Proofs signed in pencil. Fine impressions. Limited. Framed.

SIR ANTHONY VAN DYCK

Distinguished Flemish painter-etcher: 1599-1641

194. JAN SNELLINX. *Etching*
Wibiral no. 10. First state. Very fine impression. Paper with the Phoenix watermark. 1/8 inch margin beyond the platemark.
Extremely rare.

"One of the most genial of all Vandyke's portraits, and technically one of the finest".
—P. G. HAMERTON

[See illustration]

195. FRANZ SNYDERS. *Etching*
Wibiral no. 11. First state. Very fine impression. Paper with portion of the Fool's Bauble watermark. Margin showing full platemark.
Extremely rare.

196. LUCAS VOSTERMAN. *Etching*
Wibiral no. 14. First state. Proof with the title in manuscript in the lower margin. Superb impression on watermarked paper.
Extremely rare. From the Seymour Haden and Theobald collections.

197. JAN DE WAEL. *Etching*
Wibiral no. 17. Second state with the engraved background, etc., according to latest finding. Proof on watermarked paper. Very fine impression.
From the Gerstenberg collection.

[NUMBER 194]

198. PHILIPPE BARON LE ROY. *Etching*
Wibiral Page 69-C. First state. Superb impression on paper watermarked with the Fleur de Lis on a Crowned Shield. Full margin.
Extremely rare. From the A. W. Scholle collection.

[See illustration]

CORNELIS VISSCHER

Eminent Dutch engraver: 1629: 1658

199. GELLIUS DE BOUMA (One of the Three Famous Beards). *Line engraving*
Wussin no. 8. State before the date. Very fine impression. Margin showing the plate-mark. Framed.
Rare. From the John Griffiths and Dr. Straeter collections.

JAMES A. McNEILL WHISTLER

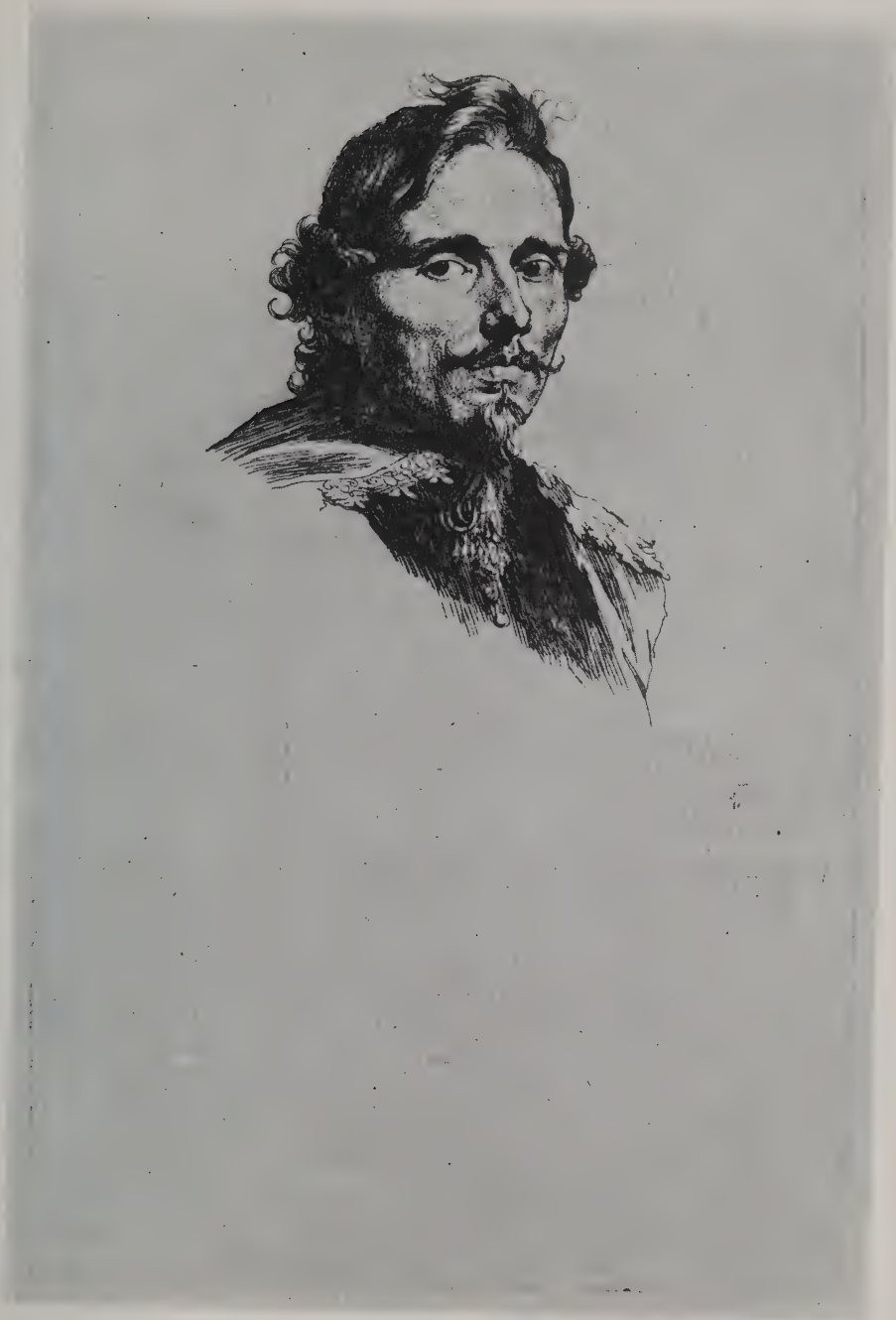
The great American master: 1834-1903

200. THE KITCHEN. *Etching*
Kennedy no. 24. Second state of three. Proof signed in the plate. Impression of the early printing on fine old paper before the margins were trimmed. Signed in the lower margin with the pencil butterfly.
In this state one of the 'Twelve Etchings from Nature'.
From the H. H. Benedict collection.

201. BILLINGSGATE. *Etching*
Kennedy no. 27. Seventh state of eight. Proof signed in the plate. Very fine early impression. Framed.

202. ANNIE SEATED. *Etching*
Kennedy no. 30. First state of two. Proof signed in the plate. Fine impression. Framed.
From the Coolidge, MacGeorge and Scholle collections.

203. THAMES WAREHOUSES. *Etching*
Kennedy no. 38. Trial proof between the first and second states. Fine impression signed with the pencil butterfly on the lower margin. Framed.
One of the 'Sixteen Etchings'.
From the Scholle collection. This proof was selected for and shown at the Grolier Club's Whistler Exhibition in February, 1910.



[NUMBER 198]

204. EAGLE WHARF. *Etching*
Kennedy no. 41. Only state. Proof signed in the plate. Very fine impression. Framed.
One of the 'Sixteen Etchings'.
From the Scholle collection.

205. BLACK LION WHARF. *Etching*
Kennedy no. 42. Second state of three. Proof signed in the plate. Very fine impression. Framed.
One of the 'Sixteen Etchings'.

206. BECQUET. *Etching and drypoint*
Kennedy no. 52. Third state of four. Very fine early impression. Framed.
One of the 'Sixteen Etchings'.

207. SELF-PORTRAIT. *Drypoint*
Kennedy no. 54. First state of two, before the hat was completely shaded. Proof signed with the pencil butterfly on the lower margin. Superb impression. Framed.
A rare plate.
From the J. W. Wilson, MacGeorge and Benedict collections.

208. FINETTE. *Drypoint*
Kennedy no. 58. Fifth state of ten. Proof signed in the plate. Superb impression very rich in drypoint burr, printed on thin Japan paper and laid down on heavier Japan paper.
Extremely rare.
[See illustration]

209. ARTHUR HADEN. *Drypoint*
Kennedy no. 61. Second state of three. Proof signed in the plate. Superb impression on thin Japan paper.
This is one of the rarest of Whistler's drypoints.
From the Petit Didier and Scholle collections.

[NUMBER 208]

210. ANNIE HADEN. *Etching*
Kennedy no. 62. Third state of three, the completed plate. Proof signed in the plate. Fine impression on thin Japan paper, mounted by the edges.
Extremely rare. Considered by Whistler *"One of my very best"*.
From the J. Caldwell collection.

211. MR. MANN. *Drypoint*
Kennedy no. 63. Second state of two. Proof signed with the pencil butterfly. Very fine impression on old paper.
Very rare.
From the MacGeorge and the Scholle collections.

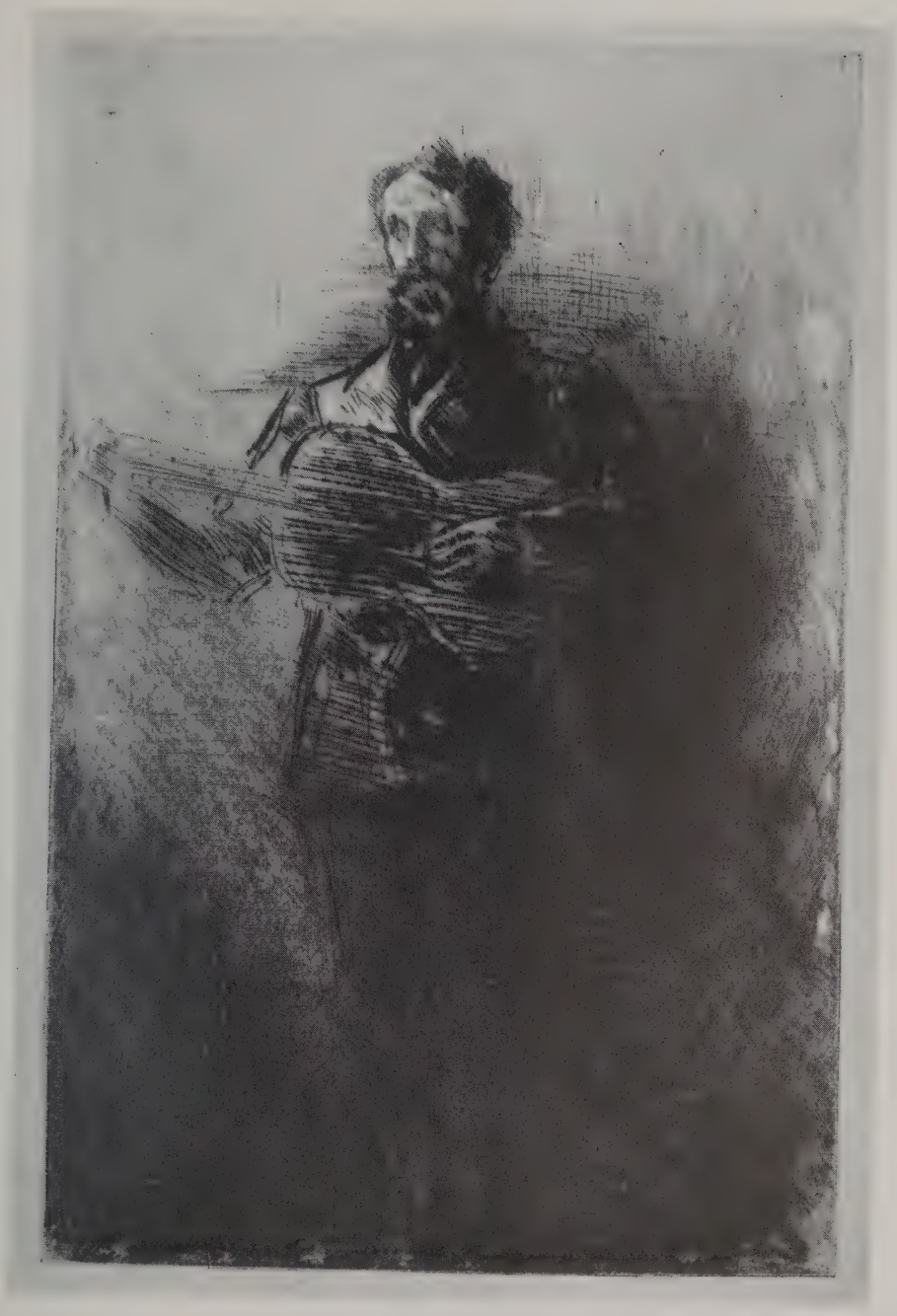
212. ROTHERHITHE. *Etching*
Kennedy no. 66. Third state of three. Proof signed in the plate. Brilliant early impression. Framed.
One of the 'Sixteen Etchings'.

213. THE FORGE. *Drypoint*
Kennedy no. 68. Third state of four. Proof signed with the pencil butterfly. Very fine impression on thin Japan paper. Framed.
One of the 'Sixteen Etchings'.
This proof was selected for and shown at the Grolier Club's Whistler Exhibition in February, 1910.
From the A. M. Burritt and Scholle collections.

214. THE MISER. *Etching*
Kennedy no. 69. Fifth state of five. Proof signed in the plate. Fine impression. Paper slightly foxed. Framed.
Extremely rare.
From the Benedict collection.

215. THE GUITAR PLAYER. *Drypoint*
Kennedy no. 140. Fourth state of five. Proof printed with deep 'tone'. Superb impression on old paper.
Extremely rare.
From the J. Caldwell collection.

[See illustration]



[NUMBER 215]

216. WEARY. *Etching*

Kennedy no. 155. Second state "a" of three states. Proof signed in the plate. Beautiful soft impression on thin Japan paper.

1300

Extremely rare.

From the Francis Bullard and Scholle collections.

The most beautiful and most sought after of any of Whistler's figure subjects. Every graceful line achieves its purpose in expressing complete fatigue.

[See illustration]

[NUMBER 216]

70 - 217. THE LARGE POOL. *Etching*
Kennedy no. 174. Seventh state of seven. Proof signed with the pencil butterfly on the lower untrimmed margin. Very fine impression printed with 'tone'.
From the H. H. Benedict collection.

85 - 218. THE "ADAM AND EVE", OLD CHELSEA. *Etching*
Kennedy no. 175. Second state of two. Proof signed with the pencil butterfly on the untrimmed margin. Very fine impression of the early printing.
From the Queen Victoria and H. H. Benedict collections.

70 - 219. OLD BATTERSEA BRIDGE. *Etching*
Kennedy no. 177. Proof signed with the pencil butterfly and inscribed by Whistler *1st State 2d proof*. According to the Kennedy listing of states, this would appear to be the third state. Superb impression with full margin.
From the Scholle collection.

60 - 220. OLD PUTNEY BRIDGE. *Etching*
Kennedy no. 178. Fourth and final state. Proof signed in the plate, and with the pencil butterfly on the lower margin. Fine impression.
From the Rawlinson and Scholle collections.
This is said to be the same proof which was selected for the Grolier Club's Whistler Exhibition in February, 1910.

300 - 221. LITTLE VENICE. *Etching*
Kennedy no. 183. Only state. Proof signed with the pencil butterfly on a tab. Very fine impression.
One of the set of 'Twelve Etchings'.

65 - 222. THE LITTLE MAST. *Etching*
Kennedy no. 185. First state of four, before the features of the children in the foreground were indicated, and other small details. Proof signed with the pencil butterfly on the lower margin. Very fine impression on Japan paper, before the margins were trimmed.
One of the 'Twelve Etchings'.
From the H. H. Benedict collection.

[NUMBER 223]

223. NOCTURNE. *Etching*
Kennedy no. 184. Fifth and final state. Proof signed with the pencil butterfly on a tab. Superb impression printed by the artist.
One of the 'Twelve Etchings'.
The full effect of a nocturne achieved by Whistler by the most painstaking wiping, is attained only in the later states.

[See illustration]

224. THE LITTLE LAGOON. *Etching*
Kennedy no. 186. Second state of two. Early proof before the margin was trimmed, signed with the pencil butterfly on the lower edge. Very fine impression on old paper.
One of the 'Twelve Etchings'.

225. THE DOORWAY. *Drypoint and etching*

Kennedy no. 188. Seventh and final state. Proof signed with the pencil butterfly on a tab. Superb impression beautifully printed on thin Japan paper.

One of the 'Twelve Etchings'.

From the Scholle collection. Probably one of the finest impressions known. Selected for and shown at the Grolier Club Exhibition in 1904.

[See illustration]

[NUMBER 225]

226. THE PIAZZETTA, VENICE. *Etching*
Kennedy no. 189. Third state of five. Proof signed with the pencil butterfly on the lower margin. Very fine impression on thick Japan paper. The margin has not been trimmed.
From the J. Caldwell collection.

227. THE TRAGHETTO, No. 2. *Etching*
Kennedy no. 191. Third state of six, before the carafe on the table was well defined. Proof signed with the pencil butterfly on tab. Beautiful soft impression on thick paper.
One of the set of 'Twelve Etchings'.
From the H. L. Quick collection.

228. THE RIVA No. 1, VENICE. *Etching*
Kennedy no. 192. Third state of three. Proof signed with the pencil butterfly on a tab. Very fine early impression.
One of the set of 'Twelve Etchings'.
From the H. H. Benedict collection.

229. TWO DOORWAYS. *Etching*
Kennedy no. 193. Sixth state of six. Proof signed with the pencil butterfly on a tab. Very fine impression on old paper.
One of the 'Twelve Etchings'.

230. THE BEGGARS. *Etching*
Kennedy no. 194. Sixth state of nine. Proof signed with the pencil butterfly. Very fine impression.
One of the 'Twelve Etchings'.
From the Charles H. Ellingwood collection.

"There are no such perfect plates in the world as the 'Beggars', 'The Traghetto', the two 'Rivas' and the 'Bridge'."—E. R. and J. PENNELL

231. FRUIT STALL, VENICE. *Etching*
Kennedy no. 200. Seventh and finished state. Proof signed with the pencil butterfly on a tab. Very fine impression on thin paper.
One of the 'Twenty-six Etchings'. Very rare. It is said there were only thirty impressions.
From the Scholle collection.

232. THE BRIDGE, VENICE. *Etching*
Kennedy no. 204. Eighth and finished state. Proof signed with the pencil butterfly. Very fine impression on thin paper.
One of the 'Twenty-six Etchings'.

[NUMBER 233]

420-

233. NOCTURNE: PALACES. *Etching and drypoint*

Kennedy no. 202. Second state of nine, before much of the heavy drypoint shading of the later states. Proof signed with the pencil butterfly on a tab. Beautiful impression on thin paper.

One of the 'Twenty-six Etchings'.

From the Queen Victoria and Scholle collections.

[See illustration]

234. THE DYER. *Etching*
Kennedy no. 219. Second state of four. Proof signed with the pencil butterfly on a tab. Superb impression. Inscribed on the back *Whistler* and a tiny circle in pencil by his hand, indicating that it is one of his finest proofs.
This impression was selected by Whistler himself for his first exhibition in New York at the Wunderlich Gallery in 1883. Purchased by Henry O. Havemeyer, it is accompanied by the original mount with the title in Whistler's hand and signed with the butterfly. This mount also bears the Havemeyer stamp.
Extremely rare.

[See illustration]

235. NOCTURNE: SALUTE. *Etching*
Kennedy no. 226. Fifth state of five. Proof signed in the plate with the butterfly. A softly printed impression with light 'tone'. Has the tab at the bottom but without the signature.
From the Stanhope Forbes collection.

236. THE VILLAGE SWEET SHOP. *Etching*
Kennedy no. 251. Only state. Proof signed with the pencil butterfly on a tab. Selected impression inscribed on the back by Whistler *To Walter Dowdeswell,* signed with the butterfly.
From the Scholle collection.

237. THE FISH SHOP, CHELSEA. *Etching*
Kennedy no. 264. First state of two. Proof signed with the pencil, butterfly on a tab. Very fine impression.
From the H. H. Benedict collection.

238. JUBILEE PLACE, CHELSEA. *Etching*
Kennedy no. 274. Only state. Proof signed with the pencil butterfly on the lower margin. Very fine impression on old thin Japan paper. A portion of the lower margin outside the platemark has broken away, perhaps in the printing.
Very rare.
From the H. H. Benedict collection.

239. THE STEPS, AMSTERDAM. *Etching*
Kennedy no. 403. Fourth and final state. Proof signed with the pencil butterfly on a tab at the bottom. Magnificent impression on thin Japan paper. Selected proof inscribed on the back *For Wunderlich* and signed again with the butterfly.
From the J. Caldwell collection.

[NUMBER 234]

240. UPRIGHT VENICE. *Etching*
Kennedy no. 205. Second state of four, before the lengthening of the reflection of the gondola. Proof signed with the pencil butterfly on a tab. Very fine early impression.
One of the set of 'Twenty-six Etchings'.
From the Scholle collection.

241. THE BALCONY. *Etching*
Kennedy no. 207. Third state of eleven, with the figure of the man in the boat in place of the boy. Proof signed with the pencil butterfly on a tab. Very fine impression.
One of the set of 'Twenty-six Etchings'.
From the H. H. Benedict collection.

242. THE GARDEN. *Etching*
Kennedy no. 210. Fourth state of eight. Proof signed with the pencil butterly on a tab. Very fine impression on old paper.
One of the 'Twenty-six Etchings'.
From the MacGeorge, H. L. Quick and Scholle collections.

243. THE RIALTO, VENICE. *Etching*
Kennedy no. 211. First state of two, with the faint figures, but the foul biting is hardly in evidence in the foreground. Proof signed with the pencil butterfly on a tab. Fine impression.
One of the 'Twenty-six Etchings'.

244. THE BALCONY, AMSTERDAM. *Etching*
Kennedy no. 405. Third state of three. Proof signed with the pencil butterfly. Very fine impression.
From the Hutchinson and Scholle collections.

245. BRIDGE, AMSTERDAM. *Etching*
Kennedy no. 409. Third state of three. Proof signed with the pencil butterfly on a tab. Very fine impression. Selected by Whistler and inscribed on the back *For Wunderlich,* signed with the butterfly. Printed by the artist on thin Japan paper.
Very rare.
From the J. Caldwell collection.

246. THE EMBROIDERED CURTAIN. *Etching*
Kennedy no. 410. Second state of seven. Selected proof signed with the pencil butterfly and inscribed on the back by Whistler *Trial Proof, Wunderlich* and signed again with the butterfly. Superb impression on thin paper.
Extremely rare.
From the J. Caldwell collection.

[See illustration]

[NUMBER 246]

247. THE CHURCH, AMSTERDAM. *Etching*
Kennedy no. 411. Only state. Proof signed with the pencil butterfly on a tab. Very fine impression.
From the J. Caldwell collection.

248. LITTLE DRAWBRIDGE, AMSTERDAM. *Etching*
Kennedy no. 412. Second state of two. Proof signed with the pencil butterfly on a tab. A selected impression marked by Whistler on the back *For Wunderlich* and signed with the butterfly.
Very rare.
From the J. Caldwell collection.

249. NOCTURNE: THE THAMES AT BATTERSEA. *Lithotint*
Way no. 5. Only state. Proof signed with the pencil butterfly. Superb impression.
Only 100 proofs printed and the drawing erased from the stone.

250. THE LITTLE NUDE MODEL, READING. *Lithograph*
Way no. 29. Signed in the stone with the butterfly. A Goulding proof. Fine impression. Framed.
One of the lovliest of all Whistler's lithographs.

251. YELLOW HOUSE, LANNION. *Lithograph printed in colors*
Way no. 101. Proof signed with the pencil butterfly. Beautiful impression on Japan paper, printed in gray, yellow, green and black.
Very rare. Only a few impressions known.
From the Scholle collection.
This was the first successful color print that Whistler made. The drawings were advertised by Heinemann as 'Songs on Stone' but were never published. The Paris printer Belfonte failed and disappeared with the stones of this and four others which were to constitute that work.

[See illustration]

[NUMBER 251]

252. LA FRUITIERE DE LA RUE DE GRENELLE. *Lithograph*
Way no. 70. Proof signed in the stone with the butterfly. Fine impression. Framed.
From the T. R. Way and the Scholle collection.

253. JOHN GROVE. *Lithograph*
Way no. 93. Proof signed with the pencil butterfly. Fine impression. Framed.
Extremely rare. One of only six proofs made.
From the Scholle collection.

254. RED HOUSE, PAIMPOL. *Lithograph printed in colors*
Way no. 100. Proof signed in the stone with the butterfly. Very fine impression on thin Japan paper printed in red, gray and black.
Extremely rare. Very few impressions known.
From the R. Gutekunst and Scholle collections.

255. THE WHITESMITHS, IMPASSE DES CARMELITES. *Lithograph*
Way no. 53. Proof signed in the stone with the butterfly. Fine impression. Framed.
From the T. R. Way and the Scholle collection.

256. THE THAMES. *Lithotint*
Way no. 125. Second state of three. Proof signed with the pencil butterfly. Beautiful impression on India applied paper.
One of only ten proofs in this state, printed and signed by Whistler himself.

"The most complete and elaborate design he ever made, but it was only perfected after endless work".—JOSEPH PENNELL

257. SKETCH OF MR HENLEY. *Lithograph*
Way no. 127. Proof signed with the pencil butterfly. Fine impression. Framed.
Extremely rare. One of only six proofs.

[NUMBER 258]

258. DRAPED FIGURE RECLINING. *Lithograph printed in colors*
Way no. 156. Proof signed with the pencil butterfly. Beautiful impression printed with tints of gray, green, purple, yellow, pink, blue and brown, on India paper.
It is said of this lithograph, in color, that there are only two copies in existence.
From the Scholle collection.

"It is the most beautiful print that has ever been made in lithography".—JOSEPH PENNELL

[See illustration]

JOHANN GEORGE WILLE

German engraver: 1715-1808

259. INSTRUCTION PATTERNELLE (THE SATIN GOWN). *Line engraving after Terburg*
Proof before the coat of arms before all letters. Superb impression. Wide margin. Framed.
Very rare in this state.
From the Lewis Lloyd and H. L. Quick collections.

260. THE FAMILY CONCERT. *Line engraving after Schalcken*
Undescribed state before the first and before the coat of arms. Superb impression. Margin showing the platemark. Framed.
From the Lewis Lloyd and H. L. Quick collections.

MASTER M. Z. MARTIN ZASINGER

German: Flourished about 1500

261. THE EMBRACE. *Engraving*
Bartsch no. 15; Lehrs no. 16. Signed in the plate with the monogram and dated 1503. Very fine impression. Margin showing the full platemark.
British Museum duplicate and from the Sloane collection.

ANDERS ZORN

Celebrated Swedish painter-etcher: 1860-1920

262. ZORN AND HIS WIFE. *Etching*
Asplund no. 43. Second and finished state. Proof signed in pencil and inscribed *To Mrs Joy, New Year* 1897. Very fine impression. Framed.
Rare. Only forty or fifty proofs were made and the plate was canceled.

263. J. B. FAURE. *Etching*
Asplund no. 52. Third and finished state. Proof signed in pencil. Fine early impression. Framed.
Very rare. Only about twenty printed.

[NUMBER 264]

700.

264. THE STORM. *Etching*
Asplund no. 63. Fourth and final state. Proof signed in pencil. Superb impression. Framed.
Extremely rare. Only thirty proofs were made and the plate was destroyed.

[See illustration]

265. ERNEST RENAN. *Etching*
Asplund no. 73. Fourth state of five, before the faint inscription above the signature in the plate. Proof signed in pencil. Very fine impression. Edition limited to one hundred twenty-five proofs in five states. Framed.

266. JOHN HAY. *Etching*
Asplund no. 179. Second state of three, before the white spot in the lower left corner was cover with an aquatint ground. Proof signed in pencil. Very fine impression. Framed.
The edition was very limited.

267. EDO. *Etching*
Asplund no. 214. Third state of three. Proof signed in pencil. Fine impression. Framed.

268. WET. *Etching*
Asplund no. 240. Third state of three. Proof signed in pencil. Fine impression. Framed.

269. MONA. *Etching*
Asplund no. 242. Third and finished state. Proof signed in pencil. Very fine impression on a special greenish paper. Framed.
Impressions on this paper are very rare.

270. DJOS MATS. *Etching*
Asplund no. 243. Third and final state. Proof signed in pencil. Very fine impression on special greenish paper. Framed.
Impressions on this paper are very rare.

271. THE LETTER. *Etching*
Asplund no. 254. Second state of two. Proof signed in pencil. Fine impression. Framed.

272. GULLI no. 1. *Etching*
Asplund no. 265. Second state of two. Proof signed in pencil. Fine impression. Framed.

273. SELF PORTRAIT 1916. *Etching*
Asplund no. 270. Third and final state. Proof signed in pencil. Very fine impression. Framed.

274. VICKE. *Etching*
Asplund no. 281. Third state of four, before the tongue was completely obscured. Proof signed in pencil. Very fine impression. Edition limited. Framed.

[END OF SALE]

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all details of illustration, text
and typography

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